Every weekend, Seattle's two daily giants get together in The Seattle Times/Seattle Post-Intelligencer Sunday paper.

Nothing else stacks up like this Jumbo Combo.

It's one of the biggest Sunday papers in the West — and it covers 56% of the 13th biggest CMSA in the country. But the real news is, you can buy the Jumbo Combo for peanuts, with one low combination rate.

For more news about Sunday and the other six days of the week, contact your CWO&O representative.

SUNDAY

The Seattle Times/Seattle Post-Intelligencer

SUNDAY REACHES NEW HEIGHTS IN SEATTLE.

cigarette marketer has hit the 35% mark since American Brands did it in 1946. "The key to Philip Morris is **Marlboro** — so let's tell it like it is," declares Goldman. That means something, considering the company gets over 70% of its total profits from tobacco-oriented products.

After more than five years of being the best-selling brand in the country, Marlboro is still riding tall in the saddle. It roped in an impressive 21.5% market share in 1984, up 1.4% from the previous year.

Marlboro, originally a brand for women, completely changed its imagery in the early Fifties when the Leo Burnett Co. came up with the macho cowboy ads the brand has had ever since.

The image sells well in all types of packings. For instance, Marlboro Lights has become the No. 1 selling low tar brand (the FTC defines low tar as 15 mg. and below, and ultra-low tar as 6 mg.).

Also, the company recently introduced Marlboro 25's, jumping onto the 25-per-pack bandwagon. Some companies offer these as "value-added" packs, with 25 cigarettes for the price of 20. Others, like PM, charge 25% more per pack: They sell more smokes at the same unit price and enjoy wider margins due to lower unit costs.

Marlboro is the most heavily supported brand in the industry. PM backed it with $84.6 million in 1984, up from $70.6 in 1983, according to statistics from Leading National Advertisers and Media Records.

Benson & Hedges, the No. 5 ranked brand with a share of 4.9%, received a healthy boost in ad dollars for 1984, totaling $50.3 million — up from $41.1 million the year before. Benson & Hedges 100's are receiving renewed attention in a campaign from Wells, Rich, Greene. The ads, some of which run as two-page spreads, feature well-heeled couples that agree on their liking for the brand. And, tossing a little patriotism into the mix, the ads proclaim it's "America's favorite 100."

Merit saw its sales slip slightly between 1983 to 1984, demonstrating that perhaps the new, nautical-theme campaign launched in '83 wasn't giving it the hoped-for lift. PM has boosted monies for Merit for the last

two years, most likely in response to somewhat lagging sales. The brand slipped from a 1982 share of 4.5% to 4.3% in 1984. The company spent $64.2 million to advertise it last year, according to LNA and Media Records. That's a jump from $41.3 million in 1983, landing the seventh-ranked brand heavily in magazines and newspapers.

Virginia Slims, capitalizing on an appeal amongst younger smokers, rose in sales slightly to catch a 2.7% share of the market. Though the company continues to promote the thirteenth-ranked, female-skewed brand through events like the Virginia Slims tennis tournament, it boiled down the 1983 ad budget of $31.9 million to $30.6 million in 1984. PM also tested Virginia Slims Ovals — yes, oval shaped cigarettes — but pulled it after receiving disappointing results.

Also, in June the company launched tests for a new low-tar brand, **Dunhill**. Hoping to cash in on the prestigious name, licensed from Alfred E. Dunhill Ltd. of London, the company describes it as a premium smoke at a regular price. And testing has also just begun on **Concord**. A first of its kind, Concord has an adjustable filter that, by changing the air flow, allows from 5-15 mg. tar to pass to the smoker. The company says research showed that smokers wanted different tastes at different times of the day, just as a coffee drinker might prefer regular brew during the day, de-caf in the afternoon and espresso after dinner.

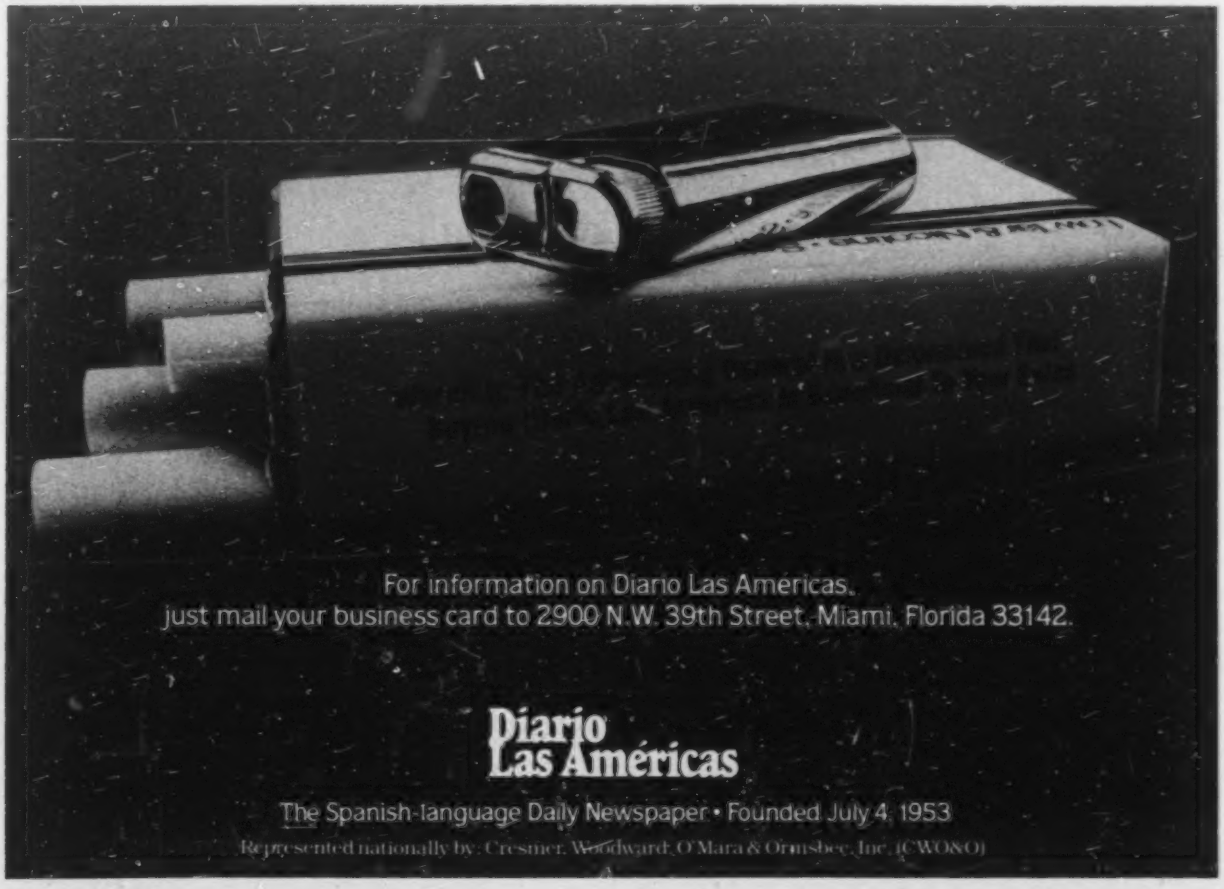
"Pleasure" is for 21-24 year olds.

R.J. Reynolds

RJR currently holds 31.6% of the total market. "A big part of RJR's strategy is trying to find new products," explains Marc Cohen, an analyst with Sanford C. Bernstein.

To that end, the company has introduced several new products. **Century** and **Doral** are different approaches to the off-price smoke idea. Debuted in 1983, Century falls into the "value-added" category, offering 25 cigarettes in a pack priced the same as a 20-size. It had a .7% share by the end of '84, and late this summer made its way to New York, one of the few places it hadn't been sold in yet. RJR's 1984 support for the brand totaled $29.9 million, $16 million of that going towards newspapers.

Doral is a brand that had slipped to a miniscule share but whose name people still recalled. In 1984 the company resurrected it and put it into the ring with generics as, essentially, a branded generic. Despite its minimal advertising support, Orlowsky predicts it will lay claim to a 1% share by the end of the year. Doral's slogan, "Try it for


For information on Diario Las Americas,
just mail your business card to 2900 N.W. 39th Street, Miami, Florida 33142.
Diario
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The Spanish-language Daily Newspaper • Founded July 4, 1953
Represented nationally by: Cresmer, Woodward, O'Mara & Ormsbee, Inc. (CWO&O)

In an effort to jack up sales, Reynolds gives Salem its stripes.

the price, you'll smoke it for the flavor," appears in point-of-sale ads, the only advertising the brand receives.

Sterling, a premium smoke competing with PM's Players, was introduced last year with an impressive $51.7 million budget. "It certainly didn't meet our expectations," comments Orlowsky, pointing to its mere .4% share. "But it's not a complete failure," he says, adding that the company is repackaging it to make clearer the difference between the menthol and regular varieties. Orlowsky adds that, perhaps more importantly, the change will hopefully "make it less upscale. We think it might have been a little too intimidating, too targeted."

The pack changes are accompanied by a campaign change. The "It's only a cigarette like . . . (a Porsche is only a car, etc.)" is giving way to "Reach for the exceptional: Sterling," featuring sports-oriented action shots. And its experience with Sterling notwithstanding, RJR is test marketing another premium cigarette, this one targeted to upscale women. **Ritz**, marketed as the first designer cigarette, will carry the slogan, "The first luxury class cigarette to be created by Yves Saint Laurent," and features a big YSL on the pack. The brand is testing in four markets, two at regular price, two at premium.

For the company's main brands, Orlowsky says the company is putting more money behind both event-oriented promotions and pricing promotions. **Winston**, the No. 2 brand in the industry with a 11.7% market share, is supported with promotions such as the Winston Cup auto race and the Winston Rodeo. Its sales have slipped nearly 3% over the last five years, something analysts blame on wishy-washy positioning. Winston received nearly $49 million in ad support in 1983, but expenditures fell to nearly $41 million in 1984. The brand, which is targeted to a male-skewed audience 21-40 years old, has been with the "America's Best" slogan for two years. Magazine ads appear in such books as *Playboy*, *Sports Afield*, *Popular Mechanics* and *Time*.

Salem, the third best-selling brand with a 8.1% share, dumped the "Salem Country" campaign in favor of the more comradery-oriented "Salem Spirit" slogan. The brand, which has slipped 2.6% over the last five years, should appear soon in a newly designed, diagonally striped box, with ads appearing in national books. Salem ad expenditures fell $32.3 million last year from a 1983 total of $44.2 million.

Camel's more macho image, observers say, is a deliberate attempt to ride Marlboro's manly coattails to a bigger market share. Orlowsky doesn't deny this, saying, "Obviously one of the reasons for its [Marlboro's] growth is its well-defined position." Camel's share, at 2.6% for 1984, has grown .6% over the last five years and is ranked sixth in the market. Reynolds hiked spending on Camel from $39.6 in 1983 to $47.6 in 1984. Its magazine ads landed in male-oriented *Esquire*, *Car and Driver*, *Sports Illustrated*, as well as more general audience *People*, *Time* and *Newsweek*. The company also promotes the brand through the Camel Pro and GT auto races.

Vantage's sales slipped 5.5% from '83 to '84, Maxwell reports. Its market share now stands at 3.5%. According to Orlowsky, the low tar brand's "uniqueness has become less apparent to the world." It marched out a new slogan in spring of 1983: "Performance counts," and saw its ad expenditures rise from a 1983 level of $42.4 million to $61.3 million last year. The tenth-ranked brand spends heavily on magazines, running ads in general and female audience books, as well as on newspapers (a $17.7 million piece of the budget).

A cigarette of a different color? RJR thinks beige will appeal to women.

Fifteenth-ranked **More**'s ads state "It's new, it's beige." Two new introductions into its brand family are 120's (with the "Dare to be More" slogan) and Lights 100 ("Get ready for More"). Does the targeted female market really care about the color of its cigarette? Orlowsky thinks so: "Some think it looks like a small cigar, some think it offers adventure, some think it looks fashionable — it's different." Despite the extensions, More's budget was cut to $36.7 million from an '83 level of $41.4 million.

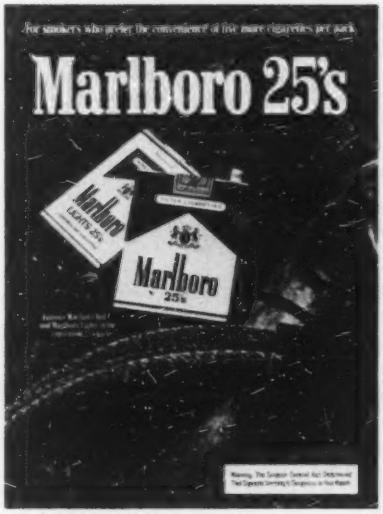
Brown & Williamson

While **Kool**, the flagship brand for the American division of BAT Industries PLC of London, has continued to sag, Brown & Williamson's generic business has received a shot in the arm. Generic Products Co. served notice on a contract it had with generic pioneer Liggett & Myers and moved in with B&W. GPC had been responsible for distributing what some guess was a 40% chunk of L&M's generic business. Analysts say that the switch, which means that supplies of "GPC approved" cigarettes — the largest category of unbranded smokes in the U.S. — will now come from Brown & Williamson, could mean a boost of 10% to B&W's total sales.

Sales of the value-added category — the combination of generics, branded generics and some 25 packs — account for 5.5% of the market, according to Maxwell's figures.

Executive vice president Richard A. Blott expects B&W's overall market share to lift from its 1984 share of 11.3% to nearly 12% by the end of this year. Chances are that won't be on the strength of **Kool**, which has dropped 7.7% over the last five years and holds a current market share of 7%. Kool's current campaign, new from Doyle Dane Bernbach, features Darth Vader-like motorcycle riders and, explains Blott, "Speaks to freedom, to adventure, to masculinity."

The budget for the brand, which Blott says "legitimized menthols for men," fell to $43.3 million for 1984 from $46.9 million the year before. The brand's familiar "Come up to Kool" slogan, first used in the '960's, has been put back into service. Ads appear in a wide range of books: *TV Guide*, *People*, *Rolling Stone*, *Hot Rod*, *Playboy*, *Ebony* and *Jet* are a sampling. Kool shows heavy placement in newspapers, getting a $17.3 million chunk of the '84 budget.



It's still Marlboro's market.

New this year from B&W, and another first-of-its-kind smoke, is **Coins** — a discount brand that will sell only in vending machines.

If you have a message for people who travel, Home & Away will deliver it.

Home & Away Magazine delivers your important travel messages to over 1,400,000 loyal AAA subscribers in nine mid-American states, and an astounding 70.4% tell us they never miss an issue.

Of our 1.4 million, 39.4% travelled on a commercial airliner during the past 12 months. An impressive 22.3% of our households have one or more valid passports.

And why is it these globe-trotting H&A subscribers have the time and money to travel? A remarkable 75.7% no longer have children living at home. This means more discretionary income to spend on luxuries.

When you need a cost-efficient buy in a travel magazine, and you can't afford to waste circulation, test your ads with us, We deliver!

Ask your agency about us.

NYC - Robert Bernbach & Associates (212) 696-4650
CHICAGO - Robert A. Rose & Associates (312) 558-1196
LA - Joleen Parham Associates (714) 556-0832
MIAMI - The Ohmeis Company (305) 391-8570
LOUISVILLE, KY - Dick Carlin (502) 425-5337
MINNEAPOLIS - Lou Reeve (612) 890-2500
CANADA - Multi-Media Sales (416) 782-0320
National Advertising Director - J.D. Ayres (402) 390-1000

Source: Home & Away Subscriber Survey/March 1985
Mark Clements Research Inc./New York

Lorillard

Fourth-ranked Lorillard, with an industry share of 8.2% in 1984 — a drop from 1983's 9.1% share — is concentrating on its established brands. The company, a division of Loews Theatres, in general "will put more funding into promotion and in-store displays than in the past," according to George Telford, group brand manager of Newport. "The balance between media and promotion is shifting."

Monty Kiernan, senior brand manager for **Kent**, says his female targeted brand especially has trouble. "It's tough when you go into women's service books," known for their heavy proportion of cigarette ads, "and you see 13 to 20 cigarette ads, and here you're trying to establish an image for your brand."

Kent, which ranks 11 on the top 15 list, has dropped from a 1980 share of 5.1% to an 1984 share of 3.2%. Kiernan says the major portion of Kent's franchise is 50+ years old. That's an age group, says Kiernan, that is more price sensitive than others and, hence, more susceptible to a generic siren song. The brand is being pitched to a younger female audience, as the muscular male in its latest series of ads attests to, and in 1984 received about $20.1 million in support. In addition to women's books, Kent appears in general audience books like *TV Guide*, the *National Enquirer* and *The Star*, and Sunday magazines.

Newport's story is a much happier one. The No. 12-ranked brand has grown a remarkable 13% over the past five years, now commanding a 3% market share. "Newport is the exact opposite of Kent: We're a young person's brand," says Telford, citing men and women 21-24 years old as the target of 10-year-old "Alive With Pleasure" campaign. The brand, which he describes as "the menthol Marlboro," is also very popular in the Hispanic market. Expenditures on Newport totaled $20.1 million in 1984, a jump from '83's total of 13.4 million, according to Leading National Advertisers and Media Records.

American Tobacco Company

"It seems like their brands do lousy, but it's an unbelievable cash machine," confides one analyst, referring to American Tobacco. "**Pall Mall**'s slipped for 20 years, but it's still doing well enough." Indeed, Pall Mall, even after an 8% drop over the last five years, is still the ninth-ranked brand with a 3.8% share of the market. The brand, which held the No. 1 spot in the 1960's, has been on the slide largely because non-filter smokes have plunged in popularity. Non-filter cigarettes now make up a mere 6.2% of total market sales. Non-filter smokes accounted for 46.3% of AMB's sales in 1984 compared with less than 10% for the other five companies. AMB scaled back spending on the brand, whose franchise tends to be older men, spending under $5 million last year on Pall Mall Lights (filtered cigarettes).

Carlton's budget has also been trimmed. The No. 14 brand which had a 1.9% market share is skewed to women. Carlton received $15.8 million in ad monies last year, a cut from 1983's total of $17.4 million. Despite the paring, Carlton ads still appear in a wide range of books: *U.S. News, Sports Illustrated, Better Homes and Gardens* and *Bon Appetit*, for example.

Liggett & Myers

Approximately 80% of Liggett & Myers (5.7% market share) business comes from its sales of **generic** cigarettes, a market they have dominated with a roughly 90% share. Industry watchers say the growth of generics has peaked due to the better economic climate and the growth of "value packs." Harold Grant, vice president of sales and marketing for L&M, still predicts that the category will grow to a 10% share over the next 4-5 years.

Grant says that while 75% of their generics have been "black and whites," or store-brand packages, the company plans to change that and upgrade some packs. "I think there is a segment of consumers who are willing to trade off, but they want that little extra of better looking packaging."

The future of Liggett is uncertain. It's parent, Grand Metropolitan PLC, would like to sell. L&M executives attempted a leveraged buyout last year, but backed out when generics' popularity fell off. Grant, maintains, however, that a management group is "still interested in doing something in relation to buying the company."

Carol Hall

We don't advertise to children.

Who are you kidding?
The newspapers and magazines and billboards are filled with cigarette ads. Kids can't help but see them.
How can you expect us to believe you're not trying to reach and influence our children?
We're not surprised if many people feel this way—especially when years of unfavorable publicity have made them totally cynical about our industry.
Nevertheless, we'd like to set the record straight.
First of all, we don't want young people to smoke. And we're running ads aimed specifically at young people advising them that we think smoking is strictly for adults.
Second, research shows that among all the factors that can influence a young person to start smoking, advertising is insignificant. Kids just don't pay attention to cigarette ads, and that's exactly as it should be.
Finally—and this is sometimes hard for people outside the marketing field to understand—all of our cigarette ads are what we call "brand advertising." Its purpose is to get smokers of competitive products to switch to one of our brands, and to build the loyalty of those who already smoke one of our brands.
At the present there are some 200 different cigarette brands for sale in the U.S. Many of them have only a very small fraction of the total cigarette market. Getting smokers to switch is virtually the only way a cigarette brand can meaningfully increase its business.
That's why we don't advertise to young people.
Of course, if you'd like to share this ad with your children, that would be just fine with us.

R.J. Reynolds Tobacco Company

Second-Hand Smoke: The Myth and The Reality.

Many non-smokers are annoyed by cigarette smoke. This is a reality that's been with us for a long time.
Lately, however, many non-smokers have come to believe that cigarette smoke in the air can actually cause disease.
But, in fact, there is little evidence—and certainly nothing which proves scientifically—that cigarette smoke causes disease in non-smokers.
We know this statement may seem biased. But it is supported by findings and views of independent scientists—including some of the tobacco industry's biggest critics.
Lawrence Garfinkel of the American Cancer Society, for example. Mr. Garfinkel, who is the Society's chief statistician, published a study in 1981 covering over 175,000 people, and reported that "passive smoking" had "very little, if any" effect on lung cancer rates among non-smokers.
You may have seen reports st ing that in the course of an evening, a non-smoker could inh le in an amount of smoke equivalent to several cigarettes or m re.
But a scientific study by the H rvard School of Public Health, conducted in various public place , found that non-smokers might inhale anywhere *from 1/1000th - 1/100th of one filter cigarette per hour.* At that rate, it would tak you at least 4 days to inhale the equivalent of a single cigarette.
Often our own concerns / out our health can take an unproven claim and magnify it out of all proportion; so, what begins as a misconception turns into a fr ghtening myth.
Is "second-hand smok " one of these myths? We hope the information we've offered ill help you sort out some of the realities.

R.J. Reynolds Tobacco Company

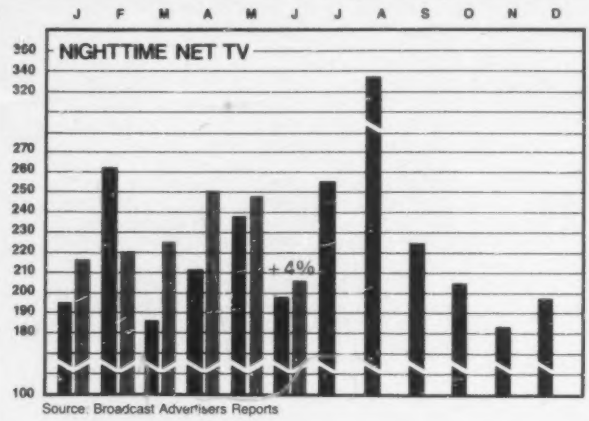
Some surprising advice to young people from RJ Reynolds Tobacco.

Don't smoke.
For one thing, smoking has always been an *adult* custom. And even for adults, smoking has become very controversial.
So even though we're a tobacco company, we don't think it's a good idea for young people to smoke.
Now, we know that giving this kind of advice to young people can sometimes backfire.
But if you take up smoking just to prove you're an adult, you're really proving just the opposite.
Because deciding to smoke or not to smoke is something you should do when you don't have anything to prove.
Think it over.
After all, you may not be old enough to smoke. But you're old enough to think.

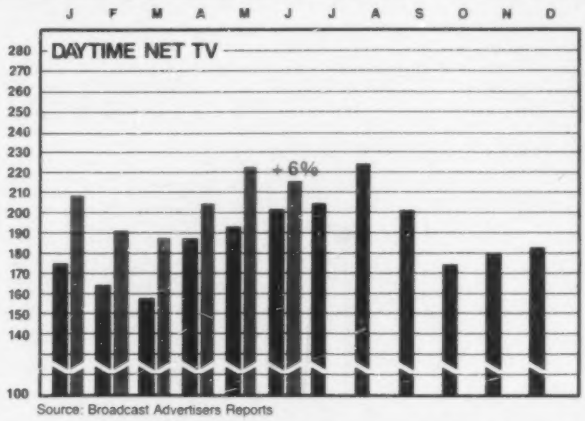
R.J. Reynolds Tobacco Company

MEDIA COST INDEX

Black bars index for 1984; color bars 1985; base year 1977



Source: Broadcast Advertisers Reports



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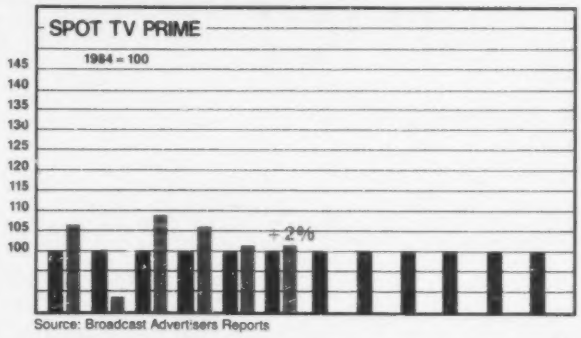

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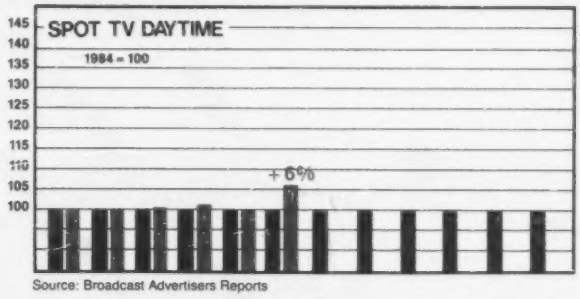

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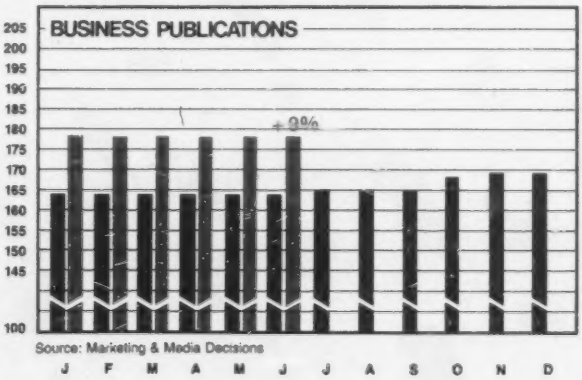


Source: Marketing & Media Decisions

Except for daytime television, Decision's Monthly Cost Index for June showed few changes from May.

Daytime network tv continued its sleigh ride in rate increases this year, bringing them up by 6% in June, after a 15% rise in May. This follows an 8% increase April, and double-digit increases in January through March. All of this was in the same pattern of rate increases through June of 1984. **Nighttime network tv** saw its second straight month with a 4% increase.

This month marks a return of the **spot tv** rates. Prime time spot tv saw an increase of 2% in June, following rises of 2% in May and 6% in April. Daytime spot tv took its biggest leap of the year, +6%, after no rise in May, and one of only 2% in April.

Newspaper rate data for June showed slightly lower increase at 7%, as opposed to April and May at 8%.

Elsewhere in print, **Consumer magazines** continued to hold at the +8% level they have held since February. **Business publications** were steady, at +9% for the third straight month. It was another consistent quarter for business magazines, as based on the SRDS reports of a four-color page in 48 publications. They were at +8% throughout the first quarter of 1985.

National Sunday magazines were up by 11% for the fourth consecutive month. In September though, there may be some significant changes in data, with *USA Weekend*'s replacement of *Family Weekly*.

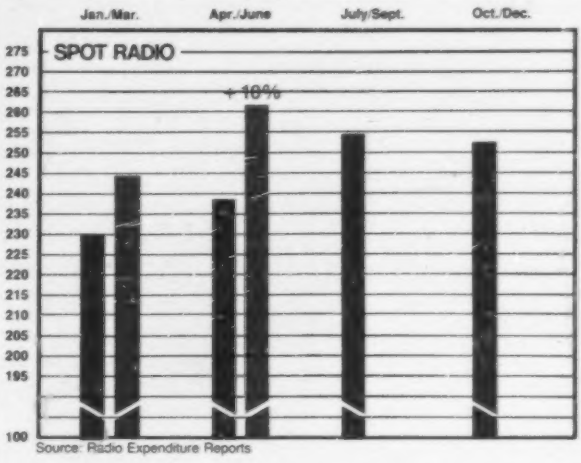
Outdoor rates were the steadiest of all, holding at the 7% increase that they have been at all year.

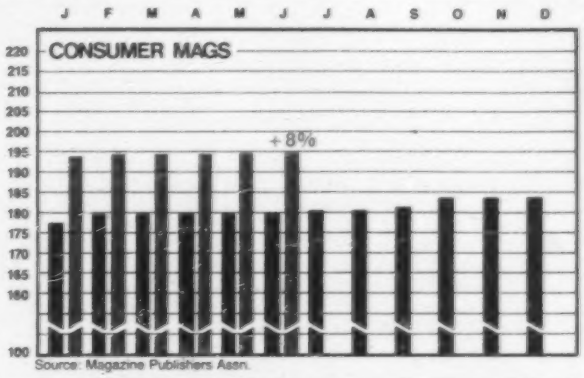
Network radio continues to be compiled this year on a new basis. Broadcast Advertisers Reports' (BAR) calculations now include 15 networks, as opposed to the seven that used to be monitored. The trend continues to be up: with January indexed at 100, April was 119, May was 120, and June was 122.

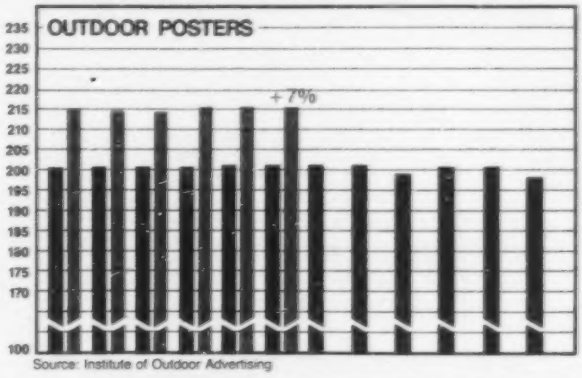
Spot radio is compiled on a quarterly basis. June completes the second quarter, with an increase of 10%.

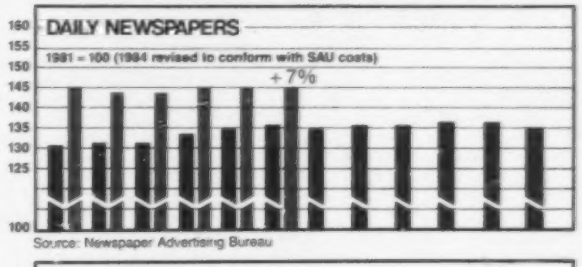
MEDIA COST INDEX (continued)

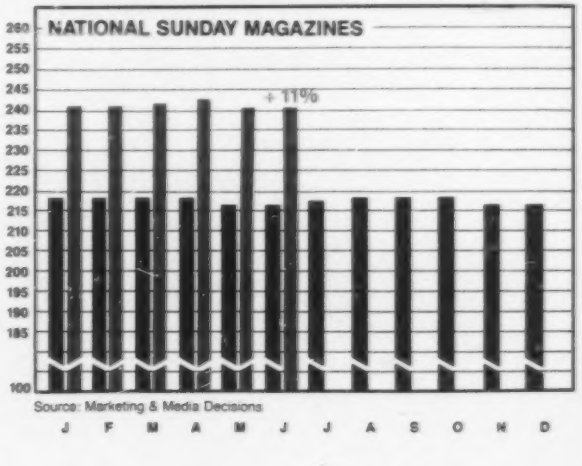
Black bars index for 1984; color bars 1985; base year 1977











The Media Cost Index reflects trends extracted from available sources. This analysis uses standard competitive report sources to develop comparable costs that reflect monthly cost trends by medium. Where industry competitive sources are unavailable, selected cost data from SRDS are sampled.

Sources:

Nighttime Network TV — Cost per average 30-second spot, 7:30-11 p.m. Monday-Saturday and 7-11 p.m. Sunday from Broadcast Advertisers Reports' (BAR) Network TV Service.

Daytime Network TV — Cost per average 30-second spot, 10 a.m.-4:30 p.m. Monday-Friday from BAR's Network TV Service.

Network Radio — Cost per average 30-second radio announcement from BAR's Network Radio Service.

Consumer Magazines estimate based on reported SRDS cost of a page, four-color in 40 national consumer magazines, as reported by Magazine Publishers Assn.

National Sunday Mags estimate based on published (rate cards) costs of a page, four-color in the national entries.

Daily Newspapers estimate based on Newspaper Advertising Bureau report of SRDS costs per agate line of a sample of 788 newspapers weighted to represent the universe.

Business Publications estimate based on reported SRDS cost of a page, four-color in 48 publications representing 42 business and professional classifications.

Outdoor Posters based on estimate prepared by Institute of Outdoor Advertising.

Spot Radio index represents cost of a 60-second spot in the top 100 markets from data supplied to Radio Expenditure Reports by major radio representatives.

How to read: Media Cost Index reflects latest available costs compared with base year 1977. Percent change shows rate of change from the same month in previous year.

issues with science covers, Time Inc. had sent its baby out after a familiar market — young, upwardly mobile professionals whose college education left a taste for science — backed by what seemed reasonable claims of 4.0 rpc. Its CPM at launch was $25.35, as compared to $24.00 for *Science Digest* and $18.00 for *Science 80*.

Discover's first publisher, Reg Brack, attests that "the circulation grew too fast and outstripped any projection we had." But *Discover* readers passed along the magazine less than expected; it registered slightly more than half the 4.0 rpc. A new business plan was devised last year to more accurately reflect the real world. *Discover* trimmed the 935,000 rate base to 850,000, cut page rates by 36%, lowered CPM by 30%, and then charged subscribers an extra $2 and street buyers an extra 50 cents to fill some of the gap. Still the leader in circulation, *Discover* now has a CPM of $18.71, as compared to $27.29 for *Science 85* and $31.58 for *Science Digest*.

But all the right numbers, observers are quick to point out, won't win over a planner who can't identify with the product. "Say *Sports Illustrated* to a media planner," sighs *SI* veteran Harry C. Rubicam, *Discover*'s current promotion director, "and even if he doesn't read it, he has an idea that these are active people, probably male, who drink, smoke, go to ball games, buy lots of cars and so on. The science books don't have any quick image or natural category. It's hard to link an interest in science with any particular lifestyle, except for a negative: a loner who's studious."

Time Inc. sent in *Sports Illustrated* veterans to put wit on the pages and more men on the reader lists of *Discover*.

Ogilvy & Mather's Caffrey couldn't agree more. "The science magazines have an ill-defined reader base," he says. "They're relatively expensive, their audiences are relatively young — a kind of eclectic group of readers who don't fit into the normal demographic profiles agencies tend to draw."

To more clearly define their readership, *Science Digest* and *Discover* are concentrating on men. They certainly have the base to do it, thinks *Science Digest*'s departed Hotchkiss, who oversaw that magazine's repositioning effort a year ago. *Science Digest* talks to 66.7% men, *Discover* to 61.4% men.

For years, says Woody Katsoff, just promoted from associate publisher/advertising director to publisher, *Science Digest* editors "wrote and published what they thought would interest people" — a mix of hard and soft sciences whose appeal crossed sex lines. A year ago, with Hotchkiss at the helm, the magazine took a cue from subscriber questionnaire responses and channeled its energies toward more down-to-earth hard sciences copy and a strong pitch to core advertisers with technological orientations.

To stir those advertisers, the magazine started a series of special reports through December 1985 that focus on their fields: computers and software, home electronics and the car's future, to name a few. The copy is "trying to take the esoteric and make it not just popular, but relevant and useful, so the individual can use it in a controlled way," says Katsoff.

That user-orientation echoes the pitch of *Popular Mechanics*, which, along with *Sports Afield*, is part of a Man Power frequency discount package Hearst hopes can support a male-oriented *Science Digest*. While it has established a separate Man Power department and asked the magazines to push the male package more, the company has directed most of its promotion dollars to ad campaigns for the ad/marketing trade press, something Katsoff notes Hearst management has traditionally shunned in favor of sales promotions with more tangible results. "The Young Pro's" campaign puts its male message in color, while a forthcoming campaign for Man Power will run in black and white.

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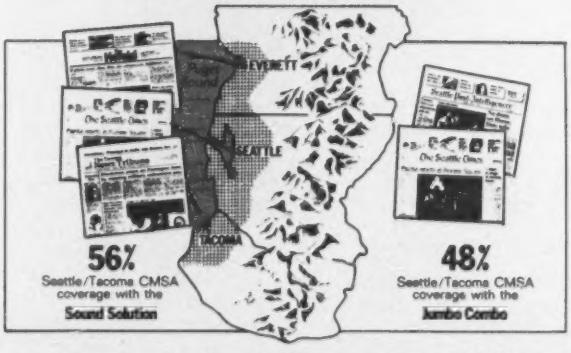

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Hearst's break from tradition is understandable. Although Man Power attracted a few new advertisers, and higher rates brought in 4.2% greater revenues for the first six months of this year, the magazine dropped 13% in ad pages during this period.

The battle spirit and expertise for such a rescue mission, says one industry observer, ran higher at Time Inc., where positioning crises are familiar problems. With rumors of a sellout, sparked by its huge rate cuts, moving through the media world, Time Inc. sent in the sports pros: Jim Hayes, a former *Sports Illustrated* advertising sales manager and 22-year *SI* vet, as publisher; *SI*'s veteran managing editor Gil Rogin as managing editor; and once-*SI* promotion director Harry Rubicam to head *Discover*'s promo efforts. Rogin went to work on the copy, while Hayes made the rates competitive and replaced a tv sales effort that attracted unwanted downscale subscribers with more direct mail aimed at professionals. The rest was full-page news: an 11-part "September Commitment" saga augmented by four-color spreads in trade magazines, and an aggressive risk-free program that offers space credits in other Time Inc. publications for advertisers who run in each of the first four revamped issues and aren't satisfied with the results.

"Business was going south — FAST — for us, and for the entire category," notes *Discover*'s Hayes. "The category has generated so much bad publicity and it has been on the defensive the last couple of years. We had to get people to take a look at our inherent media value. That make–good offer was a promotional gamble designed to do that."

According to Hayes, the "September Commitment" has committed six new national advertisers after the September issue drew 44 pages, a 23% jump over 1984. After the best October since its launch issue and the best November in its history, Hayes predicts the magazine, down 23% from 1984 as late as May, will be even in pages by December. Hayes claims no advertiser has taken Time Inc. up on its make–good offer, but it's too early to tell; the offer, after all, runs through December.

Although Hayes would like to believe the magazine's dedication to "personal relevance" says something meaningful to advertisers, analysts find it vague. And since science readers are used to menu approach, thinks Ogilvy & Mather's Caffrey, *Discover*'s new one-topic editorial concentration could hurt its subscriber base.

"Business was going south and the category was on the defensive. We had to get people to look at our value."

JAMES B. HAYES
publisher,
Discover

Science 85 is taking new tactics to sell the same professional/managerial audience. "We're trying to get advertisers to look beyond the numbers," says managing publisher Herbers. "Two readers with the same characteristics aren't necessarily the same. Take two professional readers with $35,000-plus incomes, and one reads *Science 85* and the other reads *Esquire*, and you can bet they have different views of the world. It's hard for us to quantify that for advertisers."

To strengthen its credibility with professionals, *Science 85* plans to spread upwards of 100,000 copies of each 1986 issue around waiting rooms in high-tech companies. To promote its in-home readership, build market presence and boost newsstand sales, the magazine is running tv ads for November, December and January issues in eight to ten major markets, as well as small fraction-page ads in *The New York Times*. Even so, the major promotion budget item is the November special issue, "The Next Step," a series of explorations into possible scientific breakthroughs before the year 2000. All the efforts, Herbers maintains, are directed at the magazine's timeheld professional/managerial target, a position he claims is afforded the magazine by its credibility with scientists.

Scientific American and *Spectrum* are naturally looking to take ads away from this popular bunch, but they are also looking elsewhere.

With a campaign as dry and academic as its editorial — "Name a more important magazine" — *Scientific American* is taking on *Forbes*, *Fortune* and *Business Week*, as well as the newsweeklies. It's a chance for *SciAm* to build on prestige and an underlying advantage: one of the most exhaustive audience breakouts in the business listed in its BPA statement, and one of the soundest readerships. Sixty-seven percent of its subscribers, whose median household income nears $39,000, renew every year, and its 663,375 circulation is fully paid and attracted without price deals or other gimmicks.

"We're not doing anything new," insists vice president and advertising director John Kirby, whose voice is now familiar to thousands thanks to the magazine's radio campaign. At first, the stony, same-as-ever stance seems odd. According to *Media Industry Newsletter*, the magazine is off some 34.7% in ad pages through September — suggesting a bit of reassessment is in order.

Not so, says *Omni*'s president and co-publisher Kathy Keeton, who isn't known as a cheerleader for competitors, direct or indirect. "*Scientific American* carries the kind of advertising that's usually cut first when there are signs of sluggishness in the economy, and we know the economy is far from healthy," she vouches. "They're still making a lot of money. They're not suffering from loss of readership. Their circulation is extremely healthy. The fact that they've lost a few pages isn't important. Magazines are down, period."

For science-oriented advertisers, *Scientific American* is still an automatic

Science magazine profiles

	Rate base (M)	CPM (circ) P4C	Median Age	Median HHI
Discover	850	$18.71	34.3	$35,000
Omni	325	$27.00	29.6	$33,971
Science Digest	550	$31.58	36.1	$31,562
Science 85	700	$22.28	39	$39,437
Scientific American	500	$44.18	36.4	$35,929
Spectrum	222	$29.46	37.9	$47,315

Source: PIB, as of 1st 6 months, 1985, and Simmons Market Research Bureau

consideration. The oldest continuously published magazine in America, it's been the first name in science so long that a subscription is virtually a social necessity in serious science circles.

The same old sell works just fine with Hewlett-Packard Co. "We only use *Scientific American*," confirms Russell Berg, the company's director of marketing communications. "There are other good science magazines, but *Scientific American* is unique. It's the granddaddy, and it operates on the same unique formula that it's always operated on. I believe in establishing a credible position with the audience. Their editorial position provides that. The magazine makes a contribution that is primary."

When the old granddaddy challenged the community to "name a more important magazine," *Spectrum* wasted no time in getting on its tail with a trade print campaign that targets media planners and touts the magazine's ad success head-to-head with *Scientific American* and the rest of the pack.

Spectrum's society base — it's published by the Institute of Electrical and Electronics Engineers, though the "IEEE" has all but disappeared from the logo — provides it with a readership profile in league with *Scientific American*'s. Since there are no corporate subscriptions, and readers must qualify by acceptance into the society and an $85 subscription payment, the magazine can expand its audience only as far as the field. IEEE members are registered by occupation, so advertisers can track just who among the professional community reads their messages.

Selling the engineer as both mover and shaker and big spender wasn't easy when the magazine broadened its focus in 1979. Named for the range of the radio band, *Spectrum* had been highly successful as a trade book for the electronics and electrical field. Converging technologies expanded an engineer's necessary knowledge and mandated a more spectral editorial approach. As it turned out, a little time was all the IEEE needed to sell the "ubiquitous person" with the title engineer. Familiar trade advertisers have stayed loyal, while membership profiles and subscriber studies have drawn full-pagers from corporate advertisers — among them The Boeing Co. and The Lockheed Corp. — and four-color ads for such upscale items as Mercedes-Benz cars and rooms at Hyatt Hotels. Saunders expects 1,200-1,300 ad pages by the end of the year.

At the other end of the science field is *Omni*, the seven-year-old brainchild of fast-laners Bob Guccione and Kathy Keeton. This sci fi-oriented publication has a futuristic slant and theatrical approach which adds up to a kind of space-age sensationalism that takes off from more academic speculation.

Omni's usual cover mix of surrealism and suggestion is a charm on newsstands; almost 337,000 people — some 40% of its audience — are enticed to buy there every month. *Omni*'s average 29-30-year-old audience, bringing home $33,971 a year, attracted 4.2%

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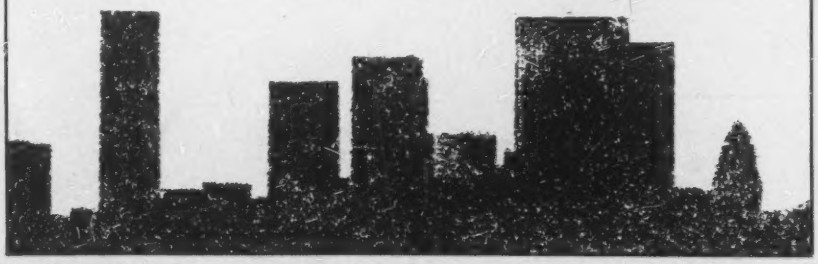

fewer ad pages over the first six months of this year than last, but the 347-odd pages the magazine sold through June ranked second only to *Spectrum*. None of its science counterparts matched its $7.4 million in first-half revenues.

Ask her about the other science magazines and Kathy Keeton rolls her blue eyes skyward. "The other magazines present science in a way that's intimidating to people. Very dry, very dull, very technically-oriented," she sighs. "That's not what science is about. Science is about imagination, the journey of the mind into uncharted, unknown territory. That's what makes it exciting — not test-tube results, all that nitty gritty, but the visionaries, the breaking through."

Sci fi *Omni*, profitable after four issues, has created television and print spinoffs to build a larger audience.

Omni's market, at any rate, is pushing outward. Another 25,000 audience gain raised the rate base last month to 855,000, and Keeton is busy building the capital venture empire she envisioned from *Omni*'s inception. Among other projects and plans, Keeton's venture list includes an ongoing four-part syndicated tv special, "*Omni* Visions of Tomorrow," a host of educational texts and software, books whose topics range from robotics to future medical cureails, even a nationwide science scholarship. In addition to greater trademark awareness, Keeton is hoping for an improved link to experts and an *in* to the classroom, where teens could get hooked and teachers could help the magazine's credibility.

That's the kind of bloom that was once expected for *Discover*, *Science 85* and *Science Digest*. But as *Discover*'s Rubicam admits, "the bloom is off the rose." Now the middle is so shaky that analysts are cautious with their appraisals. "Didn't they learn?" sneers one onlooker about Time Inc.'s commitment to *Discover*. "I thought they'd learned that *Southern Living* was the way to go." While some see that purchase as a sad concession that doors may be closing on magazine launches, others, including A. Edmund Miller, chairman of Miller & Kops, publishing analysts, contend that the media blitz buys *Discover* at least two more years.

One media planner who just signed for page runs with the new *Discover* feels that "it looks like a better product, but it remains to be seen whether there's a niche for it."

Most argue that three magazines taking the middle ground are too many. *Omni*'s Kathy Keeton disagrees.

Some remain gloomy on the field's prospects. "There has to be a shakeout in the middle," says Kevin Gruneich, an analyst at The First Boston Corp. "There are simply too many books going after the same market. Advertisers don't want that kind of fractionation." Selling the male audience or covering health topics, he says, isn't the answer. "The books that are moving in those side directions are actually diluting their audiences."

Jim Shelby, vice president, director of marketing and media, at McCann-Erickson/Houston, agrees. "That old Trout & Ries paper is ringing true," he says. "Three people can't occupy the chair at the same time."

In the eyes of *Spectrum*'s Saunders, the middle can handle one publication. In the eyes of publishing analyst Ed Miller, it can handle two. Analysts on all sides seem to agree that survival in the middle of the category is largely a matter of resources, which both *Discover* and *Science Digest* have aplenty. In *Science 85*'s favor is its affiliation with the American Association for the Advancement of Science.

Can all three survive? Fed by the growth of her own fringe market, Keeton hits the heart of the argument and challenges the doomsayers. "Everybody says the science market is dying because Time Inc. is having a problem," she claims. "They still look for Time Inc. to set the standard for the industry. The fact that it no longer does hasn't sunk in yet. The market's much bigger than people realize."

Fred Pfaff
with Charlene Canape

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